

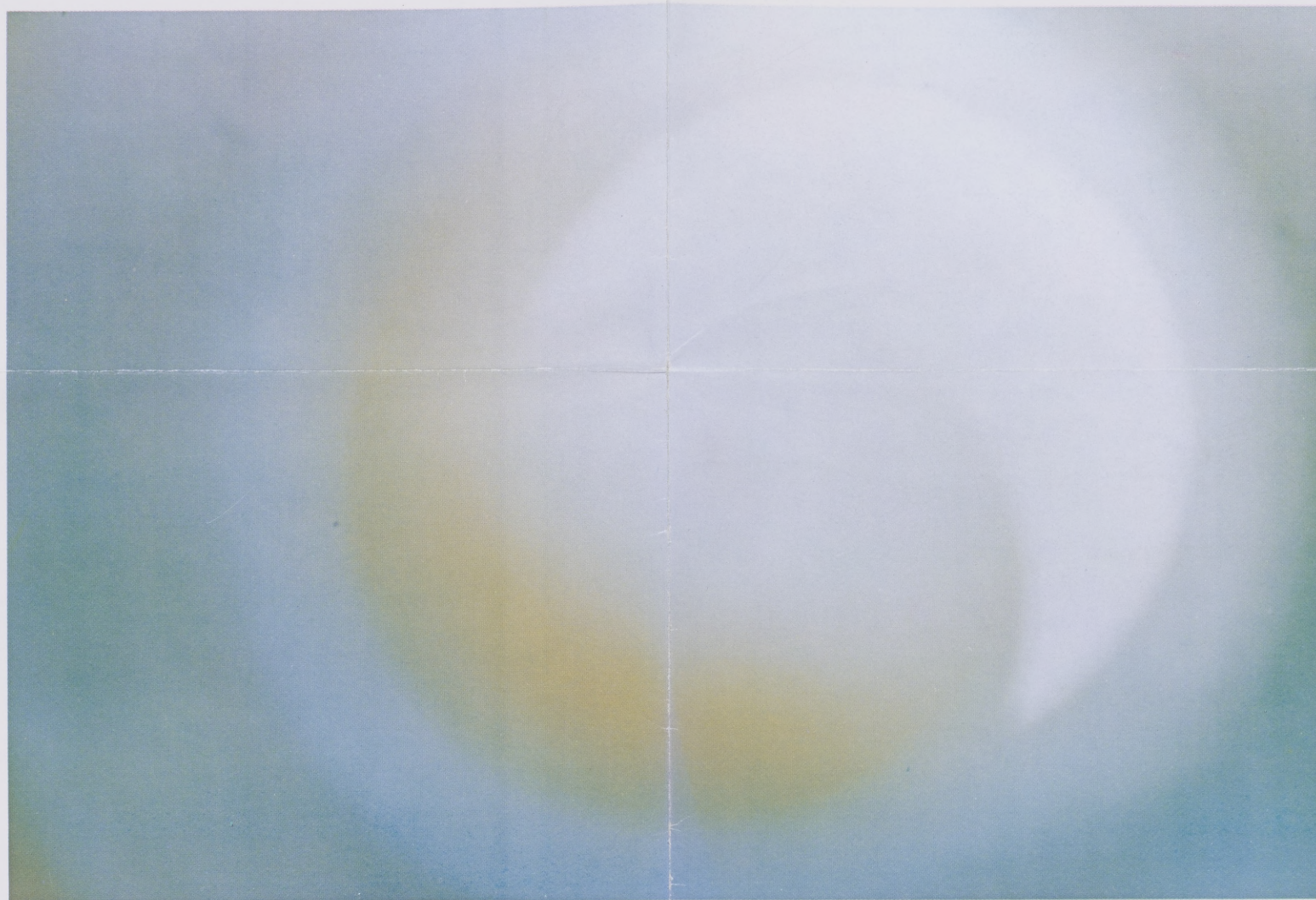
PAINTING • DRAWING •
CONSTRUCTION OF MAJOR THERMOF
PRINTMAKING—WITH EMPHASIS ON R



JUNE

JULY

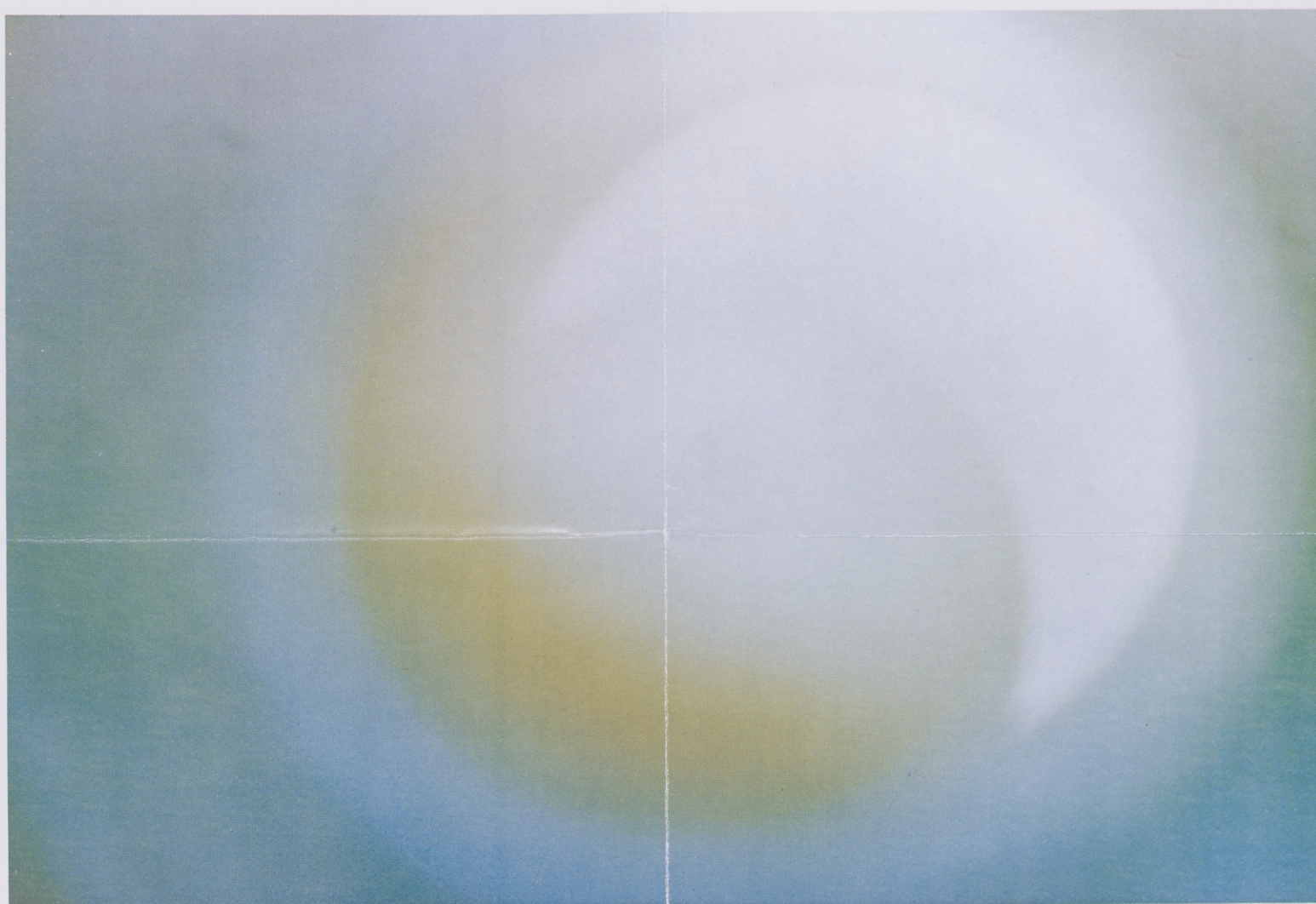
PAINTING • DRAWING • STAINED GLASS • SCULPTURE
CONSTRUCTION OF MAJOR THERMOPLASTIC STRUCTURES • CERAMICS
PRINTMAKING—WITH EMPHASIS ON RELIEF PROCESS • PHOTOGRAPHY



Photography: Jack Fulton

JUNE JULY AUGUST 1973

SAN FRANCISCO ART INSTITUTE



GUEST FACULTY WILL INCLUDE: ELLEN BROOKS • IMOGEN CUNNINGHAM
ROBERT D'ALESSANDRO • RALPH GIBSON • LISETTE MODEL
BART PARKER • ROBERT QUAGLIATA • CAROL SUMMERS

INFORMATION: (415) 771-7020 • 800 CHESTNUT STREET • SAN FRANCISCO, CALIFORNIA 94133

1ST SESSION: MONDAY, JUNE 4 — FRIDAY, JUNE 29
2ND SESSION: MONDAY, JULY 2 — FRIDAY, JULY 27
3RD SESSION: MONDAY, JULY 30 — FRIDAY, AUGUST 24

GENERAL INFORMATION

The first Monday morning of each session will be used for registration at 9 am, with classes beginning at 1 pm. Students are urged to register for one studio course for each of several sessions, and to consider adding a World Studies course in one or more sessions, for a total of four to six courses of credit.

All courses are for one course of credit (four semester units) unless otherwise noted.

Academic credit is awarded on the course basis, comprising in summer session four weeks of instruction. Daytime studio courses meet a full day, five days a week, for four weeks for one course credit. Full courses are equivalent to four semester hours credit each. One course per session is regarded as a full-time load during the summer.

All studio courses meet with the instructor for instruction periods Mondays, Wednesdays all day and Friday mornings, and for studio periods of independent work on Tuesdays, Thursdays all day and Friday afternoons unless otherwise specified. Class hours are 9 am to 12 noon and 1 pm to 4 pm. Many studio facilities are available for student use until 10 pm Monday through Thursday. Instruction periods missed because of registration will be given the last Friday afternoon of each session.

The College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and the Master of Fine Arts degrees, and is affiliated with the University of California.

Tuition: \$250 per course payable at registration; four courses (equivalent to one semester) \$900 if registered at one registration period.

Late registration fee: \$10 is charged after first class meeting.

Change of program fee: \$5.

Withdrawals and Refunds: Since class enrollment will be strictly limited, refunds of tuition will be made only to students withdrawing before the first class meeting.

First transcript, no charge; each additional transcript, \$2.

Personal checks returned unpaid, \$3.

The College reserves the right to withdraw or change any courses listed and to substitute instructors. Student property must be removed from the premises by the close of the last day of classes of the third session or it shall be subject to disposal. Information on veterans benefits, on change of program and withdrawals, on refunds and unpaid accounts will be found in the regular College Bulletin.

BEGINNING PAINTING

Studio 114

First Session, Hal Parker

Second Session, Norman Stiegemeyer

Third Session, TBA

FURTHER PAINTING

Studio 115

First Session, Mary O'Neal

Second Session, Leo Valledor

Third Session, TBA

DRAWING

Studio 14

First Session, Rodney Titus

Second Session, Jack Frost

Third Session, TBA

GRADUATE SEMINAR IN PAINTING AND SCULPTURE

Conference Room, Each Tuesday Afternoon

All Three Sessions, Fred Martin

Open only to students previously accepted into the College's

graduate program in painting and sculpture. See College Bulletin for graduate tuition fees. Three courses (one full semester) of graduate credit.

STAINED GLASS

Studio 13

First and Second Sessions, Robert Quagliata

Instruction will include designing and constructing a stained glass window, as well as more advanced techniques of painting, staining and etching glass. The course will include a brief review of the history of stained glass, including contemporary work. The instructor will continue with selected, advanced students on major, commissioned work for the third session.

SCULPTURE, All levels and media except plastics

Studio 104

First Session, Rodger Jacobsen

Third Session, William Geis

EXPERIMENTAL SCULPTURE/STRUCTURES FROM THERMOPLASTIC MATERIALS

Studio 10

First and Second Sessions, Edwin Pickett

(Students are encouraged to register for both sessions in order to be involved in all phases of this major project.)

Imagine standing inside an elliptical light box, forty feet long, twenty feet wide, and fifteen to eighteen feet high, made of translucent white material, the surface vaulted and convoluted. This course will build one on site here at the Institute!

This unique class is made possible by a research grant from the Union of Independent Colleges of Art. There will be an introduction consisting of slide lectures with discussions of the history and current background of innovative structures/sculptures. The remainder of the course will consist of the making of plaster molds, vacuum forming all sections of the building, building a tubular aluminum deck and finally the erection and completion of the structure itself.

A 16mm color film of the project will be made and students are encouraged to participate in its making. At the end of the course, participating students will have sufficient background, theoretical knowledge and practical experience to carry out their own ideas in this field of work. Drawings and a large scale model of the structure will be shown at the Art Institute beginning the end of April.

CERAMICS

Studio 106

Second Session, Horace Washington

Third Session, John Roloff

Techniques in ceramics with a sculptural emphasis. This course will stress idea development, not production pottery. Instruction will be given in the techniques of hand-building, mold-making, the wheel, glazing, and a variety of other finishing and structural materials. Experimentation will be encouraged.

GRADUATE SEMINARS IN SCULPTURE AND PAINTING

See the description under painting courses.

PRINTMAKING

Studios 1 and 4

First Session, Gordon Kluge

Second Session, Patricia Benson

Third Session, Carol Summers, visiting artist who is internationally recognized for his work in printmaking with emphasis on relief process.

GRADUATE SEMINAR IN PRINTMAKING

Conference Room, Each Thursday Afternoon

All Three Sessions, Richard Graf

Open only to students previously accepted into the College's graduate program in printmaking. See College Bulletin for graduation tuition fees. Three courses (one full semester) of graduate credit.

BEGINNING PHOTOGRAPHY

Studio 16

First Session, Dennis Hearne

...drawing from the Dominion, Air and Light

This introduction to the medium will stress conviction in conception, creation, and imposition.

PHOTOGRAPHY, All levels

Conference Room

Second Session, Bart Parker

Mr. Parker has developed a very personal expressive use of multiple printing, and although this class will be more than a workshop in multiple printing, these possibilities will be discussed and tried.

FURTHER PHOTOGRAPHY

Studio 16

Second Session

The faculty will include three people. Ralph Gibson, owner of Lustrum Press and publisher of his own work including the *Somnambulist* and *Deja Vu*, will meet with the class from July 2 through 6. Robert D'Alessandro, presently teaching at the University of New Mexico, will meet with the class from July 9 through 20. A. D. Coleman, "New York Times" and "Village Voice" photography critic, will meet with the class from July 23 through 27. The course is planned for advanced students and will center on the concept as it is used by various photographers and critics.

PHOTOGRAPHY, All levels

Studio 16

Third Session

The course will be led by three faculty: Ellen Brooks, who is known on the West Coast as one of the most inventive photographers working in unconventional materials; Imogen Cunningham, one of the original members of the F 64 group; and Lisette Model, one of the best known New York photographers. The course will provide an intimate working experience for students with three photographers who span the history of twentieth century innovation. Modern and established unconventional ideas and materials will be stressed by Ellen Brooks with Imogen Cunningham appearing as guest critic and lecturer throughout the course and Lisette Model taking the class for a one week sojourn.

WORLD STUDIES

These courses will meet on Tuesday and Thursday mornings. Students may find these courses to be in conflict with independent studio times of other courses. They may register for these courses as well as the studio courses, provided that they make up the lost studio time at other times during the week.

First Session, William Quarles

Conference Room

PSYCHOPHARMACOLOGY AND ARTISTIC PERCEPTION

"A large number of contemporary artists use psychoactive drugs. A course describing the etiology of these drugs, with concrete examples from contemporary art, art history and anthropology, of the type of work which has been and is being produced is important to the training of art students. The material covered in this course will be published in book form under the title *Psychopharmacology and Artistic Perception*. Subject matter for the course includes types of perception change induced by psychoactive agents, and examples of creative work produced coincident with drug use."

Mr. Quarles is presently on the faculty of the Chemistry Department at California State University at Hayward. He received his PhD. from U. C., Berkeley in 1970 and has worked for several years in psychoactive drug research at U. C. Medical Center.

Second Session, Richard Miller

Conference Room

BOHEMIANS THEN AND NOW

This is a study of the development of the anti-bourgeois tra-

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Second Class

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dition from the beginning of bourgeois predominance through today out into the future. Present in the Communists and the Nazis, the tradition is at its most refined in the community of artists and poets in Paris which came together around Victor Hugo and developed the bohemian life style, a style recently mutated by black culture and acid into hip. This new style, the style of Aesthetic Man, contends with the bourgeois mutation, Technological Man, for control of the future. The future is being built right here in River City. Studying it is part of doing it.

Third Session, Sylvia Sussman

Conference Room

WHAT IS CRAZY?

An exploration into madness, both as a form of consciousness and as one of the links in a disturbed communications system. This involves looking at the history of beliefs about madness and the way it has been treated in the West; it concerns the ways social structures can create madness and how some social groups have used madness positively—the relation of madness to creativity and of both to the unconscious.

Attention will be given to the works of R. D. Laing, Gregory Bateson, and other relevant thinkers. Ms. Sussman holds a PhD. in sociology from the London School of Economics and Political Science, with research on autistic children and social interaction.

All Three Sessions, Montford Cardwell

Studio 19A

URBAN ARTS

Students will be responsible for five days per week of field work plus additional organization and planning time needed. Students will be regarded as professional workers. All students will attend staff sessions, Monday mornings, 9–12, in 19A. Students must register for all three sessions. Four course credits for the three sessions.

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